

First Report of
the National Advisory Council
on Art Education

ADDENDUM

Pre-Diploma Studies

1. Our First Report which was published in October 1960 was concerned with the establishment of a new high level qualification in art and design following a three-year full-time course. Our recommendations were accepted by the Minister of Education who subsequently set up the National Council for Diplomas in Art and Design under the chairmanship of Sir John Summerson with responsibility for the administration of the new award (the Dip.A.D.) including the academic approval of courses.

2. Our Report included recommendations about the general educational requirements for admission to diploma courses as well as the previous art education of students seeking entry. It has been represented to us by the Summerson Council and others that the operation of those sections of our Report dealing with pre-diploma courses is giving cause for concern. That Council drew particular attention to the lack of precise definition as to what a pre-diploma course should contain and to a lack of understanding on the part of many students and of some colleges of the aims and function of the courses. It felt also that many students were under the impression that, having completed a pre-diploma course, they were assured of a place on a diploma course.

3. We have therefore given further consideration to the role of pre-diploma studies to see whether we could suggest any modification or amplification of the views expressed in our First Report which would be of help to those concerned in colleges and schools of art.

4. Our First Report envisaged that, with very rare exceptions, it would not be possible for a student to enter a diploma course without some substantial previous period of art education to enable him to tackle in a professional way the quality of work involved and to give him and his teachers time to discover his special interests and aptitudes. For this reason we recommended that applicants for admission to a diploma course must normally have completed satisfactorily a pre-diploma course and that this should last at least one academic year. Furthermore we said that the general aim of all these courses should be to train students in observation, analysis, creative work and technical control through the study of line, form, colour and space relationships in two and three dimensions. A sound training in drawing is implicit in all these studies. All courses should include some study of the history of art and some complementary studies. We also said that art schools should be free to construct their own pre-diploma courses without reference to any national body.



5. Although we recognise that a measure of uniformity might be achieved by a form of central approval of pre-diploma studies we have no doubt that the best interests of art education would not be served by this form of control. We therefore remain strongly of the opinion that art schools should be free to construct and direct their own courses. It would be inconsistent with this freedom for us to attempt to prescribe the content of these courses any more precisely than in our original Report. We suggest however that the opportunity should be taken during the course to make students aware of the full range of studies available in Diploma courses in all four areas of study. We believe that the uncertainty referred to in paragraph 2 can best be overcome by better liaison between the heads and staff of art schools offering pre-diploma courses and those of Diploma colleges and that such contacts should be developed.

6. There is a brief reference in our First Report to the diagnostic function of pre-diploma courses which needs to be emphasised. These courses should help teachers and students to discover the latter's potentialities and the direction in which they can best be developed. They could serve equally well as a preparation for a number of other courses, such as vocational courses, the development of which formed the subject of our Second Report. Indeed there are already indications that some students following pre-diploma studies do not seek entry to a diploma course. It is therefore misleading to refer to these basic studies as "pre-diploma" which suggests that these have no other purpose than to prepare students for admission to a Dip.A.D. course.

7. This latter concept has not unnaturally given rise to the misunderstanding mentioned by the Summerson Council, namely that at the end of such a course a student has the impression that he possesses a qualification which entitles him to entry to a diploma course. This is, of course, not the case. We therefore welcome the action of the Department of Education and Science in issuing in May 1964 a circular letter to local education authorities and colleges and schools of art so that students about to embark on pre-diploma studies should be advised of the position. The danger of misunderstanding will, however, remain so long as the course is described as pre-diploma. As it has in practice become more of a general course providing a preliminary training in art it is indeed inappropriate for it to be described as "pre-diploma". We therefore recommend that these courses be known as "foundation courses" to indicate the function which they have in practice assumed.

8. We appreciate the fact that the organisation of foundation courses will vary considerably. In some schools the courses will be solely for students who aspire to take the Dip.A.D. courses. It is clear that in these schools great care should be taken to accept only students who show promise of being able to proceed to Dip.A.D. courses. Where following completion of such a course a student appears more suited to a vocational or other course arrangements should be made to allow him to transfer to another school. Other schools will arrange foundation courses which serve the needs of both potential Dip.A.D. students and vocational students. Again, arrangements should be made to guide students towards the type of training for which they appear best suited.

9. The length of time to be spent on a foundation course by a student whose aim is to seek admission to a diploma course should be not less than one academic year. Students who enter art schools immediately after obtaining 'O' level passes in G.C.E. will normally, because of the minimum age at which they may enter upon diploma studies, have to spend two years on a foundation course. Some other students may also need a foundation course of longer than one year. While the needs of each student will have to be judged individually, it is expected that for the majority of older students the foundation course should not as a general rule take more than one year.

10. It is clear from information supplied by schools and colleges of art currently offering pre-diploma courses, that a large number of students are accepted for a preliminary art course without holding the minimum educational attainments necessary to qualify for admission to a Dip.A.D. course. If the preparatory course is to provide the sound training which is a necessary foundation for advanced art and design studies the effort which is required of a student is such that other study, such as that necessary to obtain one or more 'O' level passes in G.C.E., can only be undertaken at the expense of a student's studies in art. This is particularly so where the preliminary art course is of one year duration only.

Students seeking admission to a one-year foundation course with the aim of gaining entry to a Dip.A.D. course should normally have completed the necessary general educational requirements before being accepted for preliminary art study. Similarly where the foundation course is designed to cover more than one year, a student would be expected to have obtained the required educational qualifications before embarking upon the final year of the foundation course.

11. In our First Report we expressed the hope that some secondary schools would so develop their teaching of art as to enable them to give introductory courses approximating in quality to those given in an art school. We envisaged that where this was done students would be able to enter diploma courses direct from sixth forms of secondary schools. At present such direct entries are few, and indeed the associations representing the staff of grammar schools have expressed concern at the possibility of this route being closed altogether. The effect would be that most pupils who wished to enter diploma courses would either leave school before completing their sixth form course, or else have to postpone entering a diploma course till well after 18, in order to take a foundation course first at an art school.

12. We do not recommend that this route should be closed, but we believe that few pupils will follow it unless more secondary schools have enough fully qualified specialist teachers of art and crafts, and accommodation and equipment—including an adequate library and suitable visual aids—such that a broad course in drawing, painting, sculpture, crafts and art history can be pursued. The pupils must also be given ample time to study art. We also suggest that secondary schools and art schools might well consider co-operation in experiments in which pupils in sixth forms would attend art schools for their art education.

13. It has been suggested that direct entry from secondary schools to diploma courses would be facilitated if an 'A' level pass in art were accepted as evidence that candidates had reached a standard equivalent to that reached at the end of a foundation course. It is desirable that the standard for 'A' level in art should be kept under review, and no doubt the Schools Council will do so, but this does not seem to us to be the heart of the problem. It rests with the principals of art schools which offer diploma courses to assess the suitability of candidates for entry, whether they come from secondary schools or from art schools; in neither case will the principals be content to rely entirely on somebody else's assessment. The governing factors in both cases will be the candidate's own abilities and the soundness of his previous education.

Signed on behalf of the Council,

WILLIAM COLDSTREAM (*Chairman*)

August 1965.

Courses for a New Diploma

Pre-diploma Courses

1. It is the Minister's policy (stated in Circular 340) that the new diploma is to be of a higher standard than the present National Diploma in Design. The normal age of entry to courses is to be not less than 18 and entrants must have produced evidence of ability in art and have reached a satisfactory standard in general education before they are admitted. The course is to last three years. We have concluded that if the Minister's requirements are to be met, candidates for admission to the new courses must have reached a level of achievement in art broadly equivalent to that of the present Intermediate Examination in Art and Crafts. This follows from the fact that the standard of the present N.D.D. is normally reached at the end of a two year full-time course following Intermediate. With very rare exceptions it will not be possible for a student to enter a diploma course without some substantial previous period of art education to enable him to tackle in a professional way the quality of work involved and give him and his teachers time to discover his special interests and aptitudes. With these considerations in mind we recommend:

that applicants for admission to a diploma course must normally have completed satisfactorily a pre-diploma course and that this should last at least one academic year.

Students who intend to take a three year diploma course will enter art schools at different ages, with different educational backgrounds and at different levels of attainment in art. For some students a pre-diploma course of longer than one year will be appropriate. The needs of each student will have to be judged individually on the basis of age and ability.

2. While most students will prepare for entry to the diploma course in an art school it is nonetheless to be hoped that some secondary schools will so develop their teaching of art as to enable them to give introductory courses approximating in quality to those given in an art school. Developments of this kind are not to be looked for in the immediate future in more than a very small number of secondary schools, but when they occur students will be able to enter the diploma courses direct from sixth forms. We should also welcome experiments in co-operation between secondary schools and art schools in which pupils in sixth forms would attend art schools for their art education.

3. Each art school should be free to construct its own pre-diploma courses without reference to any national body. The general aim of all these courses should be to train students in observation, analysis, creative work and technical control through the study of line, form, colour and space relationships in two and three dimensions. A sound training in drawing is implicit in these studies. All courses should include some study of the history of art and some complementary studies of the kind referred to later in this report in connection with the diploma courses. These aims are expressed in very general terms and there are many ways in which they can be achieved. We think that art schools should be free to work out their own ideas.

General educational requirements for entry to diploma courses

4. It is the Minister's policy that entrants to the diploma courses should have reached a satisfactory standard in general education. The only practical way of prescribing a general educational standard in this kind of context is in terms of the General Certificate of Education. It is already necessary for anyone who wants to train as a teacher to have minimum examination qualifications as follows:

- (a) Five Ordinary level passes in the G.C.E.; or
- (b) Three Ordinary level passes and one other subject at Advanced level; or
- (c) Two Ordinary level passes and two other subjects at Advanced level; or
- (d) Three Advanced level passes provided that there is evidence that other subjects have been studied beyond the age of 16.

In 1959/60 over 700 students who had gained the N.D.D. and had these G.C.E. qualifications applied to enter art teacher training courses. It will therefore be nothing new for a great many art students to have to reach this standard. Unless the entry to the new course is conditional upon this minimum standard of general education as well as the pre-diploma requirements in art already described, the Burnham Committee are unlikely to accept the diploma for "graduate equivalent" status. It also seems indisputable that for most diploma students who are going into industry or commerce a general education of comparable standard is necessary: while in certain specialised fields of industrial design passes at "A" level in mathematics and appropriate scientific subjects may prove of great value. These two groups will account between them for the great majority of diploma students. We therefore recommend:

that as a general rule students entering diploma courses should have five "O" level passes in G.C.E. (or the equivalent in terms of combined "O" level and "A" level passes) before they start the course.

5. Students who enter art schools without the appropriate G.C.E. passes and who propose to apply later for entry to the three year course, should be given every opportunity to take their G.C.E. subjects. It is to be hoped that such students will be in a minority and that prospective entrants to the three year course will be encouraged to stay at school until they have gained the necessary passes. Students who come from school to an art school at the age of 18 will be very unlikely not to have at least five "O" level passes and we hope that many of them will also have some passes at "A" level.

6. There is a great advantage in having a simple rule and we would prefer not to prescribe the subjects of the G.C.E. passes that will normally be required. On the other hand, as a result of the very wide range of subjects at present offered by some Examining Boards, it might be feasible for a student to satisfy the rule without giving any real evidence of book learning or of being able reasonably to express himself. We therefore recommend:

that of the five "O" level passes (or equivalent permutations in "O" and "A" level passes) at least three should be in what would normally be recognised as academic subjects. At least one should be a subject providing evidence of a student's ability to use English.

7. It will be desirable to give some years' notice of the date from which this general educational requirement will apply. We recommend:

that there should be an interim period of about three or four years from the date on which the new diploma courses are introduced so that potential students, secondary schools and art schools may adjust themselves to the new educational requirements.

This will place a heavy responsibility on Principals and Heads of Schools or Departments during the interim period to select only students who are suitable for the new diploma courses. We think that, provided this duty is effectively discharged, local education authorities should have no hesitation in making grants to students who are accepted by schools even though they may not have gained the appropriate G.C.E. passes. From the start of this period, however, art schools should pay increased attention to the general educational qualifications of applicants. There is a marked tendency for pupils to stay longer at school and for more of them to have an opportunity of taking the General Certificate of Education. Thus it will become increasingly realistic to expect recruits to art schools to have this general educational background: indeed at some schools the majority of N.D.D. students have even now achieved it. It is likely that intending art students may now often fail to acquire G.C.E. passes not because they would be unable to reach the standard but because they have no incentive to try.

8. We do not believe that an entry standard of five "O" level passes or the equivalent will, within a few years, act as a serious deterrent to more than a small number of potentially good students. There may, however, always be some gifted students who either are temperamentally allergic to conventional education or have, for one cause or another, been denied opportunities to obtain the proposed minimum educational qualification. We recommend:

that students of outstanding artistic promise who are capable of taking a diploma course but have not obtained the proposed minimum educational qualifications should be eligible for admission and should, if successful, be awarded the diploma.

The principles on which the diploma courses should be constructed

9. In considering the principles on which the new diploma courses should be constructed, we took as our starting point the decisions taken by the Minister and announced in Circular 340. These are as follows:

- (i) The courses are to approximate in quality and standard of achievement to a university course of the same length leading to a first degree.
- (ii) The courses are to last three years full-time.
- (iii) Entrants to the courses should have a good standard in general education before they are admitted.
- (iv) Entrants must have produced evidence of ability in art.
- (v) All students should receive some fine art training as the basis for any later specialisation.
- (vi) Students should not specialise too narrowly.
- (vii) The new system should be based on a relatively small number of grouped courses rather than numerous single subject courses of the kind now accepted for the National Diploma in Design (see Appendix).

10. We have interpreted (i) to mean that the diploma courses must be of sufficient breadth and significance to give art students an education with the equivalent discipline and the same sort of stimulus as a university course should give to an undergraduate. That is to say, though by reason of the nature of the studies the courses will not be modelled on a strictly academic pattern, all the subjects taken must be of a kind which can properly be studied at the equivalent of undergraduate level.

11. Decisions (ii), (iii) and (iv) are interpreted in effect by our recommendations about the pre-diploma courses and the general educational requirements for entry to the diploma courses.

12. We have not found it easy to agree about an interpretation of the requirement that all students should receive some fine art training as the basis of any later specialisation. For many people the term 'fine art' has too restrictive a connotation and it is not by any means generally accepted that all students, whatever other subjects they are studying, should be required to take fine art in the sense, for example, of spending much of their time on "easel" painting. On the other hand, we are agreed that there are fundamental skills and disciplines which underlie and sustain any form of specialisation in art or design and which should be learned and practised by all students throughout the course as an extension of the work already done in the pre-diploma course. We think that individual art schools should be free to evolve their own ideas in this context. This general training common to all students has an incidental value which is important. It ensures that all the diploma students in a school are brought together and have an easy opportunity for educating each other by the exchange of ideas and experience. It may ensure also that the fine art teaching in a school—whatever form the fine art takes—can serve, as we believe it should, as a focal point of strength and inspiration for the whole school.

13. When we came to think about the nature of the diploma courses, we started from the assumption that their aim was to give an opportunity of a liberal education in art to the most promising artists and designers. We drew a number of inferences from the guidance given in Circular 340 that students should not specialise too narrowly and that the new system should be based on a relatively small number of grouped courses rather than numerous single subject courses of the kind now accepted for the National Diploma in Design. We agreed that the courses could not give a complete training in any highly specialised techniques of industry or commerce and that some students would require post-diploma training. Students who intend to teach in schools will need to have a post-diploma teacher training course, while some who intend to specialise in a particular branch of design for industry may need a post-diploma training at an art school. There will also be some students of outstanding quality who should have the opportunity of post-diploma training in fine art.

14. In the existing N.D.D. system a student specialises in one or in two subjects and gets a diploma on this basis. In order to construct a new system which would not be based on specialisation in single subjects, it became clear that we must get away entirely from any system which could lead to undue fragmentation. We recommend:

that the aim should be to produce courses conceived as a liberal education in art in which specialisation should be related to one of a small number of broad areas or, to put it in another way, that a subject that is principally emphasised should always be studied in a broad context.

15. In determining the areas of specialisation we have tried to find boundaries which reflect some natural, readily recognisable division into which art studies seem to fall. Within the simple structure that we propose art schools can construct their own courses free of complicated rules. Individual courses will, however, have to be approved as satisfying the standards laid down for the diploma and schools will have to be given guidance about the criteria which will be applied to their proposed courses. We set out below our views about the nature of the broad areas of specialisation and the essential characteristics which any course within one of the areas will have to possess.

16. When we came to name the broad areas of specialisation we were able readily to agree on two: Fine Art and Graphic Design. We also agreed fairly easily on the main subjects not covered by these two categories which could properly be studied at the diploma level. These are, in alphabetical order:

Ceramics
Fashion
Furniture
Glass
Interior Design
Product Design
Silversmithing and other Metalwork
Textiles—Printed and Woven

We found it less easy to agree about the areas into which these subjects should be grouped and we considered and examined the implications of a number of possible groupings none of which was wholly satisfactory. We were trying to name areas not merely as covering titles for lists of separate more or less closely connected subjects but as descriptions of fields of study and practice each of which must have some sort of coherence and unity and we had a purely practical object in view, namely to be able to give a good deal of freedom to art schools within the limits of a simple framework. With these considerations in mind, we decided to recommend:

that there should be two other areas besides Fine Art and Graphic Design: Three Dimensional Design and an area which would cover Textiles and Fashion.

17. We have therefore agreed on the following broad areas of specialisation as:

I Fine Art
II Graphic Design
III Three Dimensional Design
IV { Textiles
Fashion

There is some overlap between these areas, and we would expect the detailed composition of each to be interpreted differently by different schools. No area is to be a watertight compartment, and some subjects will no doubt appear in more than one. While the major part of a student's work should fall within one area, appropriate supporting studies may be added from any area.

18. Coming to the form of the guidance to be given to schools about the construction of courses related to each area, we agreed that anything which amounted to the detailed listing of subjects or the prescription of particular combinations of subjects was to be avoided. Schools would be at a loss, and would in some cases waste time producing quite unacceptable schemes, if they were given no more of a lead than the bare names of the areas of specialisation

with a brief "dictionary" definition of the general meaning of the terms. While the aim should be to make the guidance as short, as simple and as unrestrictive as possible, some studies in each area should be prescribed as fundamental. These should be as few as possible and should be regarded as essential in their area. We refer to them again in paragraphs 20 to 23.

19. We have recommended that students will need a pre-diploma course and for most of them this will take the form of a pre-diploma course in an art school. During their pre-diploma course students should learn enough of the various branches of art and design to have some idea by the beginning of the diploma course of where their main interests and aptitudes lie. In the diploma course itself they will all continue to have some kind of Fine Art training and will all study the history of art, but we think that they may be expected to begin to specialise in the sense of studying mainly within one area. We recommend that:

during the early stages of the diploma course the student should be given an opportunity of exploring his area of specialisation and should in any case experiment in different media and different materials.

He should be laying a foundation on which in the next two years he can base progressive concentration on one aspect of an area or one or two subjects within it. With these considerations in mind we recommend that guidance on the construction of courses for each area should be on the following lines.

20. I—*Fine Art*. As we have stated, the area of fine art has a role of special importance to play in the plan which we propose. The fine art teaching must serve not only those who intend to become painters and sculptors, but all other students whatever their eventual aim, for, as we have indicated in paragraph 12, it is through this teaching that students may learn something of those fundamental skills and disciplines which underlie and sustain any form of specialisation in art and design.

In the area of fine art the fundamental studies are painting with drawing, and sculpture with drawing (sculpture is to be understood to include modelling, carving and sculptural constructions in any material). Courses within the area might be built round either or both of these subjects. Those who specialise in painting should be given experience of working in three dimensions, and those who specialise in sculpture should conversely be given experience in the use of colour and working on a flat surface. Students specialising in fine art might put the emphasis in their work either on painting or sculpture or might combine the subjects. These subjects should form the core of every course and to them might be added other subjects to give breadth and diversity. One course might add to painting print making and illustration. Another might include stained glass or mosaic. Some study of theatre design might also be a possibility, though in general we are inclined to think that this would be more appropriate to a post-diploma course. Yet another course might group with painting or with sculpture a craft subject such as printed textiles or ceramics. A school which was particularly concerned to foster a tradition of fine craftsmanship and in which crafts were studied as an end in themselves might well place some of them in the fine art area. The test applied to the proposed courses would be that they should give substantial time to one or more of the fundamental subjects and that the other subjects included must be such that they can profitably be studied in conjunction with them.

21. II—*Graphic Design*. The fundamental studies in this area are drawing, illustration, lettering, calligraphy and typography, autographic reproduction

and principles of mechanical reproduction. Courses might be constructed with varying emphases on subjects and with different ends in view. For instance one might progressively concentrate on advertising design, another on book production. They might include a substantial proportion of fine art subjects such as painting and drawing or they might be more intensively directed towards some aspects of commercial design. We should expect that as they proceed courses will bring students nearer to the actual conditions and problems of the kind of employment they have in view. For example, a course which concentrates on advertising design should include instruction in advertising practice. In every course emphasis should be put on the creative use of the media as well as on technical competence.

We draw special attention to the value of photography. We regard as important the provision of adequate facilities for the creative as well as the technical use of this medium in this and other fields.

22. III—*Three Dimensional Design*. The chief studies in this area are:

Ceramics
Furniture
Glass
Interior Design
Product Design
Silversmithing and other Metalwork

The students in this area may eventually be employed in industry or they may work as studio craftsmen or become teachers. Some schools may choose to give their course, or courses, a bias in one particular direction so that, for example, they may aim deliberately at maintaining a tradition of fine craftsmanship or, on the other hand, they may set out to weight their training towards design for industrial production. In all courses the aim should be to give students an opportunity both to range over a number of three dimensional subjects and to exploit more thoroughly the possibilities of one particular subject or group of subjects. Any one school will seldom be able to cover all the separate subjects but we think that a school seeking approval to provide a course should be expected to cover more than one of the chief studies. We think that all courses should be based on a period of fundamental studies in which all students should be able to experiment in a variety of materials, e.g. wood, metal, clay and plastic. In some courses these studies will overlap the fine art training which is common to all students. Some study of architecture may often profitably be included; in the case of Interior Design we regard this as essential. Courses including Interior Design should, therefore, be provided only in schools which possess, or can be closely associated with, a school of architecture. Students specialising in product design may need to acquire a substantial knowledge of engineering. This is a special problem which we hope to consider more fully in our next report.

After an initial period of fundamental studies courses may concentrate increasingly on one of the chief studies such as Furniture or Ceramics, it being understood however that any subject must always be studied broadly in its context.

23. IV— $\left\{ \begin{array}{l} \textit{Textiles.} \\ \textit{Fashion.} \end{array} \right.$ Courses in this area might allow for specialisation in Printed Textiles, Woven Textiles or Fashion. One school need not necessarily treat each subject as a specialisation, but every course should have a measure of foundation study which includes study of the design of fabrics and patterns

and the way in which they are constructed and used. Thereafter courses might concentrate on one of the three principal studies, it being again understood that they must be studied in a broad way. For example, a course in printed textiles might well be closely linked with some forms of graphic design and might sometimes include wallpaper design; textiles (and carpet design) have a natural link with interior design. Courses in fashion, while concentrating on dress design, might include study of subjects such as millinery, embroidery, design of accessories and shoe design.

24. It may be found that experience in relevant fields of industry will be of value to students taking courses in design subjects in Areas II, III or IV during their courses. We would urge schools to assist students to make arrangements for acquiring this experience wherever appropriate.

25. *History of Art.* We think it will be generally accepted that an art training at the diploma level should include some serious study of the history of art. We recommend that:

the history of art should be studied throughout the course and should be examined for the diploma.

We think that schools should devise their own syllabuses but that every course should cover the history of the major arts in several significant periods of time.

In addition to taking a general course common to all students, each student should learn the history of his own subject. A course in fashion should include the history of costume, a course in furniture the history of furniture and so on. History of this kind can probably often be taught by a specialist teacher of the subject itself. In a sense it is simply an extension, a re-inforcement of the study of any art subject.

The teaching of the history of art will need teachers qualified in this subject. First rate teachers are rare but we believe that the supply will increase with the growth of the subject in the universities. The introduction of courses in art schools on the principles here outlined will indeed create a new demand and thus promote supply.

26. *Complementary Studies.* All diploma courses should include complementary studies. By these we mean any non-studio subjects, in addition to the history of art, which may strengthen or give breadth to the students' training. We do not think that any specific subjects should be prescribed. The only criterion that schools should apply is that these studies should be genuinely complementary and helpful to the main object—the study of art. We hope that the complementary studies will give scope for practising written and spoken English whether this is studied as a separate subject or not.

The exact amount of time devoted to the history of art and complementary studies should be left to the discretion of the schools, but we recommend:

that about 15 per cent of the total course should be devoted to the history of art and complementary studies.

Title of the Award

27. After considering various possible names for the new award, we have decided to recommend that:

the award should be known as the Diploma in Art and Design (Dip. A.D.).

Administration of the New Award

28. We have considered the administrative implications of the new examination system in the light of paragraphs 11 and 13 of Circular 340, which read as follows:

"11. The Council will be asked to consider the form of external assessment which will be needed and to recommend how the new system should be administered, whether, that is to say, by some new organisation created for the purpose, or directly by the Council itself. The Minister would expect that whatever body administers the examination system will also be responsible for laying down the academic conditions which courses designed to lead to the new diploma must satisfy, for approving syllabuses and for awarding the diplomas."

"13. The breadth and standard of the advanced courses envisaged in this Circular will have repercussions on the organisation of advanced art education and it is not to be expected that all the schools which now run approved courses for the National Diploma in Design will be able to provide diploma courses of the new type. It will be for the body responsible for administering the examinations leading to the new diploma to consider the capacity of individual schools to satisfy that body's academic requirements. At the same time, it will be necessary to establish a procedure for the approval by the Minister of advanced art courses for grant purposes. The Minister proposes to invite the new National Advisory Council to recommend to him an appropriate procedure, including any consultation with Regional Advisory Councils which it considers desirable. The Council will also be asked to consider the relationship between the schools which will provide advanced courses and conduct examinations and those which will not. This will include consideration of the proposal for a federal system put forward in the Report of the National Advisory Committee."

An executive body

29. We have considered whether it would be practicable for the Council to take direct responsibility for the administration of examinations and awarding of diplomas under the new system. We are, however, an advisory body with a broad remit—to advise the Minister on all aspects of art education in establishments of further education—and we do not think that it would be compatible with either our advisory status or the amount of advisory work which seems likely to be required of us for some time if we ourselves or a committee of the Council were to be given any executive functions. We recommend therefore:

that an independent body should be established for the purpose of administering the new award.

30. We consider that such a body should be independent not only of the Council but also of the Minister, and that it should have final responsibility for all matters within its purview. There should be no appeal from its decisions to any other body.

31. The experience of our members in other fields suggests that it should comprise not more than about fifteen members, and we are strongly of the opinion that they should be appointed as individuals.

Although we do not as a Council wish to take part in the administration of the new award, we feel that there would be obvious advantages to be gained from close liaison between the Council and the awarding body, and that this could most readily be achieved by some degree of common membership. We recommend that:

the Minister should appoint all the members of the new executive body after consultation with the National Advisory Council on Art Education.

32. We consider it vital that the awarding body should be of the highest standing in the field of art education. Its status should be assured not only by its membership, but also by adequate material and financial provision for its work. It should have its own offices—not connected with those of the Ministry or of any existing art association—and should be able to offer salaries and conditions of service suitable to attract a small but well qualified permanent staff.

Method of working

33. The new executive body should be charged by the Minister with responsibility for the approval from the academic point of view of courses of study for the new award and of examination arrangements proposed by schools or groups of schools. It follows that this body will need to be satisfied that the art schools concerned are maintaining sufficiently high standards.

34. We do not propose to recommend the terms in which the Minister should commission the executive body to carry out its work, but it seems clear to us that it will have to draw fairly extensively on the advice of Boards of Studies and/or Subject Panels, and will need to call to some extent on resources outside its own membership for this purpose. It should be empowered to co-opt members accordingly. We envisage the main functions of the executive body as being the supervision and co-ordination of the work of these Boards or Panels, the determination of any matters and disputes submitted by them, and the final decisions on approval of courses.

35. The duties of the executive body (or of the Boards of Studies or Subject Panels advising it) will no doubt include the consideration of:

- (a) curricula and syllabuses of courses proposed by schools of art for the new award;
- (b) standards of work of schools;
- (c) standards of admission to courses;
- (d) the form of honours or distinction to be introduced into the diploma award;
- (e) the quality and experience of teachers conducting the courses;
- (f) accommodation and equipment available for the conduct of courses;
- (g) libraries, communal facilities and amenities for students;
- (h) conditions for the conduct of examinations, including the approval of external examiners to act with the teaching staff of the schools concerned.

It is to be expected that, arising out of its general oversight of diploma courses and examination arrangements, the executive body will also have a wider constructive role in relation to diploma courses, and that it will bring to the attention of the Council and/or the Minister, as the case may be, such views as it may

form on the general structure of the diploma system and on any changes which it may consider desirable from time to time.

External assessment

36. We recommend as being essential for the maintenance of high and consistent standards:

that there should be some form of external assessment of examinations conducted by schools in connection with the new award.

The executive body should be left to decide how this can best be arranged, bearing in mind the limited number of experienced people available to act as external examiners.

The Minister's approval of courses

37. We recognise that the approval of courses in relation to academic standards by an independent executive body would not relieve the Minister of his duty to consider their approval from a general administrative and financial viewpoint. In paragraph 10 of Circular 340, the Minister asked the Council to recommend to him an appropriate procedure for his approval of courses.

38. We understand that the new award will be listed (as the National Diploma in Design is at present) with other advanced qualifications in further education in the relevant regulations.* Courses leading to it will therefore require the Minister's prior approval and will qualify for the cost to be shared among local education authorities through the pooling of expenditure. The practical result will be that all authorities will have an interest in the rational distribution of these courses. We recommend:

that where any difficulty arises in deciding the distribution of diploma courses within a Region the Minister, before reaching a conclusion, should consult the Regional Advisory Council concerned.

Approval decisions

39. Under this system the two decisions on an application for approval may not always coincide: a course which the executive body considers suitable may not satisfy the Minister's requirements and vice versa. While we think it is inevitable that this dual control should operate, we would urge the closest possible liaison between the Ministry and the executive body so that, so far as practicable, applications can be dealt with and decisions notified simultaneously, thus causing the least possible inconvenience to schools.

Minimum enrolments

40. We have considered how the Minister can best ensure that his requirements are met by art schools preparing candidates for the award, and we have agreed that some kind of objective assessment should if possible be employed as his main criterion. The method which we consider most likely to achieve the Minister's aim is that of control by reference to first year enrolments.

*Regulation 10(2)(b) of the Further Education (Local Education Authorities) Regulations, 1959, and Regulation 3(c)(ii) of the General Grant (Pooling Arrangements) Regulations, 1959

41. It is in the nature of the broader approach to diploma courses which is to be a principal feature of the new system that the areas of study recommended in paragraph 16 and not individual subjects, should be the units of control. Indeed we wish to go further; we think it desirable, in order that students may not be irrevocably committed too early to a particular area of study, to relate the control to a school's total first year enrolments for all its diploma courses taken together. We therefore recommend:

that the following minimum annual numbers of total first year enrolments in diploma courses in a school should serve as the main criteria for the Minister's approval of the courses concerned:

- 12 if the school provides a single area of study
- 20 if the school provides two areas of study
- 25 if the school provides three areas of study
- 30 if the school provides four areas of study

42. It would be unfortunate if this flexible method of control were to lead to large numbers of unduly small classes, and in order to secure teaching groups of reasonable size (in the interests of the students and of making the best use of highly qualified staff) we recommend:

that a school which provides courses in more than one area of study should be required to ensure as far as practicable a reasonable balance between the numbers in the various areas of study.

43. We recognise that there will be some uncertainty about student numbers in the initial stages of the new system as courses are in the process of establishment; and that not all otherwise suitable schools may be able to enrol immediately sufficient students to satisfy the Minister's requirements. We recommend:

that the Minister should apply his requirements sympathetically in borderline cases so long as there is a prospect of an early increase of the student roll to a satisfactory level.

44. It seems probable, judging from the size and distribution of entries for the National Diploma in Design in recent years, that the most usual form of organisation will be the two-area school. It is important that if a school offers only a single area of study it should provide a reasonably wide range of ancillary subjects. If Fine Art is not an area of study then that element of fine art which we have said to be essential to all courses will have to be provided even though the school has no students specialising in Fine Art.

45. We realise that the application of this numerical control by the Minister would lead to a substantial reduction in the number of schools providing diploma courses, and we feel that this is right, for educational as well as administrative and financial reasons. We believe that, even though a school may fail to qualify for approval of new diploma courses, it will still have valuable work to do, and in paragraphs 56 to 60 we suggest various ways in which such schools might with advantage develop. But, after careful consideration, we have reached our conclusions about the need for numerical control because we think it important that students should have a wider choice of studies and more opportunities for broadening their artistic experience than a number of the schools at present running N.D.D. courses can provide.

46. We consider it to be essential for the well-being of art schools in general that:

a school should be eligible at any time for approval of diploma courses if it is able to satisfy the requirements of the Minister and the executive body.

Federation

47. We have considered whether there would be any benefit in a federal grouping of suitably situated schools under the new system. We would not wish to encourage federation for the purpose of aggregating the student rolls of two or more schools in order to reach a minimum number required for the approval of courses by the Minister. This would, in our view, run counter to the educational object of numerical control, which is to ensure that there are enough advanced students working together in one school to form a viable unit. We see, however, that benefits might accrue from two or more schools collaborating for the purpose of testing their students for the award of the diploma. There would, for instance, be advantage in one team of external assessors serving two or more schools instead of separate assessors being appointed by each school. We would also accept that there might be other good reasons for various forms of co-operation between schools, including relationships between schools which will provide advanced courses and those which will not. It will be for the executive body to consider any proposals for federation which schools may wish to make for any purpose other than assembling the minimum numbers needed in order to secure the Minister's approval.

Movement of students

48. As we have indicated (in paragraph 45), some reduction in the number of art schools admitting students for diploma courses will inevitably result from the new system. It follows that a number of students who would otherwise have attended courses near their homes will be required in future to go further afield, and will in some cases have to live away from home. We are confident that local education authorities will take a generous view of the needs of these students and that they will not be expected to travel unreasonable distances as day students.

49. It is desirable for students to be allowed some degree of flexibility in their studies. As there will be only a small number of schools large enough to run courses in all areas of specialisation, there will sometimes be students who wish to transfer from one area of study to another after their first year. If the alternative area or subject of study is not available in their existing school, and if there is reasonable educational evidence to support a transfer to another school, we hope that the local education authorities concerned will be prepared to allow such transfers. We anticipate that transfers on personal compassionate grounds will also be allowed.

The need for new building

50. The standards likely to be prescribed by the executive body and the increased numbers of students who will be attending those schools which run the new diploma courses will give rise to the need for much new building. We recommend that:

the Minister should give high priority in building programmes to the requirements of these schools, including the need for residential accommodation where circumstances demand it.

We recognise that it will be impossible in the time available to provide all the additional accommodation before the new diploma courses are introduced. We therefore hope that, so long as the local education authorities concerned express their firm intention to provide the improved facilities as soon as possible, the executive body will not insist immediately on full compliance with its accommodation requirements.

Time-table

51. The Minister announced in Circular 340 (paragraph 10) that he did not accept the recommendation in the Advisory Committee's Report that some form of central examination should continue for the benefit of students at certain art schools after the Ministry's examinations came to an end. The new system will, therefore, supplant the present one, apart from exceptional arrangements for the re-examination of students who fail the last centralised examination for the National Diploma in Design. We realise that it is vital for schools to know as soon as possible the dates when the last Intermediate and N.D.D. examinations and the first examinations under the new system will be held. These dates will depend largely upon the speed with which the new executive body is appointed and is able to approve courses under the new system.

We envisage that, in view of the great amount of work to be carried out by the executive body and the art schools concerned in the initial stages, the earliest possible date for the start of new courses will be 1963.

This would mean holding the first examinations for the new award in 1966. It follows that the last centralised N.D.D. examination would be held in 1965 and the last Intermediate examination in 1963; and that no further students for the two-year Intermediate course would be accepted after 1961, nor for the three-year N.D.D. course after 1962. Because of the preparatory work required, including the provision of the necessary pre-diploma courses, these dates may each have to be put back by one year. We recommend that:

the Minister and/or the executive body should announce the relevant dates as soon as possible after our report has been issued.

The Training of Teachers of Art

52. It was decided to form a committee consisting of representatives of this Council and of the National Advisory Council on the Training and Supply of Teachers to examine the effect of the new diploma system on the training of teachers of art. The Joint Committee has made substantial progress. Its recommendations will need to be considered by both Advisory Councils.

Post-diploma Courses

53. We have referred in our Foreword and in paragraph 13 above to post-diploma courses. We recognise that various types of post-diploma course should be made available under the new system, and we intend to deal with them in a later report.

Other Full-time Courses

54. It is implicit in the conception of the courses proposed that some students who now take the N.D.D. would not be suitable for training of this type or might not require it for the employment they have in mind. In industry and commerce design operates at various levels, and corresponding differences may be expected in the background and breadth of knowledge required by the designer. The highest standards of craftsmanship, whether the means of production are by hand or machine, will always be required and they are best inculcated at an early age. There is also in many fields of industrial production the need for large numbers of workers who are not necessarily creative, but who are sufficiently responsive to the ideas of those who are, to be able to interpret their designs perceptively and sympathetically.

55. We believe that art schools have an important contribution to make in this sphere by providing such people with the opportunity to absorb the standards by which they must be informed while at the same time training them in the skills of their profession. We consider therefore:

that the development in art schools of new full and part-time courses of a more strictly vocational kind than the new diploma courses is likely to prove necessary when the latter are introduced.

There will probably be two kinds of non-diploma courses; some in subjects which do not find a place in diploma courses at all and others in subjects which can be studied for the diploma but in which there is also a demand for narrower training than will be suitable in diploma courses. The nature and extent of such courses, the most useful age of entry to them and the qualifications to which they might lead, raise questions of considerable complexity, however, and fall outside the scope of this Report. We intend to address ourselves to them in a later report.

Art Schools and the Community

56. Much of the work in many art schools consists and will continue to consist of courses for part-time students both vocational and non-vocational. We attach great importance to this work, and recommend:

that adequate facilities should be provided for part-time courses.

57. We would like to see an extension of the provision of part-time courses for young people, who we hope will be released by their employers in increasing numbers, both to gain knowledge and skill to help them in their jobs and to promote their general education and education for leisure.

58. We believe that every opportunity should also be taken to extend still further part-time courses which are related in a practical and imaginative way to the needs of industry and commerce. For example, courses in design appreciation might well be arranged for buyers and others in the distributive trades, and for the general public, with the aim of raising standards in judging the design of consumer goods; in this and other connections, schools might well avail themselves of the services of the Council of Industrial Design. Other types of courses suited to local conditions will, no doubt, suggest themselves.

59. As regards non-vocational work, we should like to see every encouragement and support given to art schools in providing part-time day and evening classes. We think it important that as many people as possible should be able to take courses from the wide variety which we hope will continue to be offered whether in fine art, the crafts or design subjects. Coupled with these courses might be lectures and discussion groups on such subjects as the history and appreciation of art, local architecture, town planning and other environmental studies.

60. Finally we believe that:

art schools should be regarded as focal points for all those in their neighbourhood who are interested in the visual arts and that they should try to increase public interest in these arts by such means as lectures, exhibitions, etc.

We are much in favour, too, of art schools keeping in close touch with those universities, museums, art galleries and art centres which may be within reach. As well as holding exhibitions of their own work, they could do much to attract the interest of the public by, for example, arranging lectures to coincide with major exhibitions, and by helping to organise visits of students and others to such exhibitions.

61. We know that many schools are already doing much in these directions to extend their services to a wider public and increase their range of relationships, and we hope that this work will receive the help and encouragement which we believe it merits.

62. We would like to thank very much the two successive Secretaries to the Council, Miss Wilma Harte and Mr. G. F. Cockerill, for all their help in preparing this Report. We also wish to express our appreciation to our Assistant-Secretary, Mr. D. W. Constable and our Clerk, Mr. D. M. Burgess. Our assessors, Mr. A. A. Part, Miss S. M. E. Goodfellow, Mr. C. R. English and Mr. F. H. Dowden, have constantly put themselves at our disposal to give help and advice and we are most grateful to them.

Summary of Recommendations

Pre-entry requirements

1. Applicants for admission to a diploma course must normally have completed satisfactorily a pre-diploma course of at least one academic year. Each art school should be free to construct its own pre-diploma courses without reference to any national body. (Paragraphs 1-3)
2. As a general rule students entering diploma courses should have five "O" level passes in G.C.E. (or the equivalent in terms of combined "O" level and "A" level passes) and should have reached the age of eighteen before they start the course. (Paragraph 4)
3. Of the five "O" level passes (or equivalent permutations in "O" and "A" level passes) at least three should be in what would normally be recognised as academic subjects. At least one should be a subject providing evidence of a student's ability to use English. (Paragraph 6)
4. These educational requirements should not be fully enforced until about three or four years from the date on which the new diploma courses are introduced. (Paragraph 7)
5. Students of outstanding artistic promise who are capable of taking a diploma course but have not obtained the proposed minimum educational qualifications should be eligible for admission to courses and, if successful, should be awarded the diploma. (Paragraph 8)

Diploma courses

6. The aim should be to produce courses conceived as a liberal education in art in which specialisation should be related to one of a small number of broad areas, or, to put it another way, that a subject that is principally emphasised should always be studied in a broad context. (Paragraph 14)
7. There should be four areas of specialisation: (Paragraphs 16-17)
I Fine Art III Three Dimensional Design
II Graphic Design IV { Textiles
 Fashion
8. During the early stages of the diploma course the student should be given an opportunity of exploring his area of specialisation and should in any case experiment in different media and different materials. (Paragraph 19)
9. The history of art should be studied throughout the course and should be examined for the diploma. (Paragraph 25)
10. About 15 per cent of the total course should be devoted to the history of art and complementary studies. (Paragraph 26)

Title of the award

11. The award should be known as the Diploma in Art and Design (Dip. A.D.). (Paragraph 27)

Administration of the new award

12. An independent body should be established to administer the new award. It should be responsible for approval, from the academic point of view, of courses of study for the new award and of examination arrangements proposed by schools or groups of schools. (Paragraph 29)

13. The members of the new executive body should be appointed as individuals by the Minister after consultation with the National Advisory Council on Art Education. (Paragraph 31)

14. There should be some form of external assessment of examinations conducted by schools in connection with the new award. (Paragraph 36)

15. The Minister will be responsible for approving courses from a general administrative and financial viewpoint. Where any difficulty arises in deciding the distribution of diploma courses within a region the Minister, before reaching a conclusion, should consult the Regional Advisory Council concerned. (Paragraph 38)

16. The following minimum annual numbers of total first year enrolments in diploma courses in a school should serve as the main criteria for the Minister's approval of the courses concerned: (Paragraph 41)

12 if the school provides a single area of study

20 " " " " two areas of study

25 " " " " three areas of study

30 " " " " four areas of study.

17. A school which provides courses in more than one area of study should be required to ensure as far as practicable a reasonable balance between the numbers in the various areas of study. (Paragraph 42)

18. In the initial stages of the new system the Minister should apply his requirements sympathetically in borderline cases so long as there is a prospect of an early increase of the student roll to a satisfactory level. (Paragraph 43)

19. A school should be eligible at any time for approval of diploma courses if it is able to satisfy the requirements of the Minister and the executive body. (Paragraph 46)

New building

20. The Minister should give high priority in building programmes to the requirements of schools which will run the new diploma courses, including residential accommodation where circumstances demand it. (Paragraph 50)

Time-table

21. In view of the great amount of preparatory work to be carried out in the initial stages by the executive body and the art schools concerned, the earliest possible date for the start of the new diploma courses will be 1963. The Minister and/or the executive body should announce a definite time-table as soon as possible. (Paragraph 51)

Other full-time courses

22. The introduction of the new diploma courses will give rise to the need for other full-time courses of a more strictly vocational kind. We intend to deal with these in more detail in a later report. (Paragraph 55)

Art schools and the community

23. Adequate facilities should be provided for vocational and non-vocational courses for part-time students. (Paragraph 56)
24. Art schools should be regarded as focal points for all those in their neighbourhood who are interested in the visual arts. They should make every effort to try to increase public interest in these arts. (Paragraph 60)

We have the honour to be,

Your obedient Servants,

(Signed)

William Coldstream (*Chairman*)

F. L. Freeman (*Vice-Chairman*)

R. A. Bevan
Misha Black
Isobel F. Brash
Frank Briers
Hugh Chance
F. E. Courtney
Robin Darwin
L. J. Drew
James Fitton
Ernest Goodale
Milner Gray
S. I. Hemming
W. F. Houghton
Marjorie J. Keeble

Oliver Lebus
E. R. L. Lewis
S. C. Mason
Victor Pasmore
N. Pevsner
E. E. Pullée
A. B. Read
William Stone
Whitney Straight
J. C. Tarr
J. W. Tibble
Neville Ward
Gabriel White
Elizabeth Wray

G. F. Cockerill (*Secretary*)

D. W. Constable (*Assistant Secretary*)

October, 1960.

Appendix

THE MINISTRY'S ART EXAMINATIONS

1. The course leading to the Intermediate Examination normally lasts two years. Candidates must be eighteen years of age on or before 1st September of the year in which the examination is taken. The National Diploma in Design is obtainable in a further two years of full-time study by students who have passed the Intermediate Examination, or in three years by other suitably qualified entrants; and candidates must be nineteen on or before 1st May in the year of examination. Both examinations may also be taken following part-time courses over a longer period.

2. Candidates for the National Diploma in Design must normally present for external assessment either a single subject, known as a Special subject, or two subjects, known as Main and Additional subjects respectively. Following is a list of the Special, Main and Additional subjects in which courses have been approved:

(i) SPECIAL

Book Production
Commercial Design
Decorating and Signwriting
Design for the Theatre
Display and Commercial Design
Display and Exhibition Design
Dress
Embroidery (Hand)
Embroidery (Hand and Machine)
Furniture
Glass Design and Decoration
Illustration
Industrial Design
Interior Decoration
Jewellery

Lettering
Lettering, Writing and Illuminating
Metalwork
Modelling and Sculpture
Mosaic
Painting
Pottery
Pottery (Hand)
Printed Textiles (Hand and Machine)
Sculpture and Pottery
Shoe Design
Silversmithing
Stained Glass
Typography
Woven Textiles

(ii) MAIN

Bookbinding
Carpet Weaving
Decorating and Signwriting
Dress
Embroidery (Hand)
Embroidery (Hand and Machine)
Embroidery (Machine)
Enamelling
Engraving on Metal
Etching
Furniture (Hand)
Illustration
Jewellery
Leatherwork
Letter Cutting
Lettering
Lettering, Writing and Illuminating
Lithography

Modelling and Sculpture
Mosaic
Painting
Pottery (Hand)
Printed Textiles (Hand)
Printed Textiles (Machine)
Rug Weaving
Shop Display
Silversmithing
Stained Glass
Stone Carving
Tapestry Weaving
Terra Cotta
Wood Carving
Wood Engraving
Woven Textiles (Hand)
Woven Textiles (Machine)
Writing and Illuminating

(iii) ADDITIONAL

Bookbinding	Printed Textiles (Hand)
Dress Accessories	Printed Textiles (Machine)
Embroidery (Hand)	Rug Weaving
Embroidery (Machine)	Shop Display
Enamelling	Silversmithing
Engraving on Metal	Stained Glass
Etching	Stone Carving
Fashion Jewellery	Tapestry Weaving
Leatherwork	Terra Cotta
Letter Cutting	Terra Cotta and Pottery Modelling
Lettering	Wood Carving
Lettering, Writing and Illuminating	Wood Engraving
Lithography	Wood or Linoleum Block Cutting
Millinery	Woven Textiles (Hand)
Mosaic	Woven Textiles (Machine)
Pottery (Hand)	Writing and Illuminating

3. The following particulars relate to the Intermediate Examination in Art and Crafts and the National Diploma in Design in recent years:

Number of art schools submitting candidates		Intermediate		N.D.D.	
Intermediate	N.D.D.	Entries	Passes	Entries	Passes
1958 139	114	1792	1339	1386	1085
1959 137	111	1898	1338	1452	1094
1960 136	106	2192	1478	1670	1347

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Art Education 1960



LONDON

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1960

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Mr. G. F. Cockerill (from 1st February, 1960)

Assistant Secretary

Mr. D. W. Constable

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Foreword

*To The Right Honourable Sir David Eccles, K.C.V.O., M.P.
The Minister of Education*

We were appointed by your predecessor in January 1959 to advise him on all aspects of art education in establishments of further education.

Our first task has been to consider and make recommendations on matters arising from the Report of the National Advisory Committee on Art Examinations published in April 1957. This Report was concerned mainly with the future of the Ministry's art examinations, but raised a number of questions affecting art schools as a whole. Your predecessor announced his general views on these matters in Circular 340, and it is within the framework of his conclusions that we have addressed ourselves to our task.

We have been concerned primarily to make recommendations dealing with the content and administration of courses for an award to take the place of the National Diploma in Design. There are important matters which we have only touched upon in this Report—in particular post-diploma work and other full-time and part-time courses—and we intend to deal with these more fully in a later report.

In April 1959 we learned with deep regret of the death of Mr. Jack Beddington. For more than 30 years he had used the opportunities provided by his business commitments directly to further the cause of young artists, and had shown the most close and generous concern for the problems and prospects of succeeding generations of art students. He had therefore much to contribute to our discussions, and he gave us wise and constructive guidance. By his death we sustained the loss of one of our most distinguished members who was also for many of us a friend of long standing.

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